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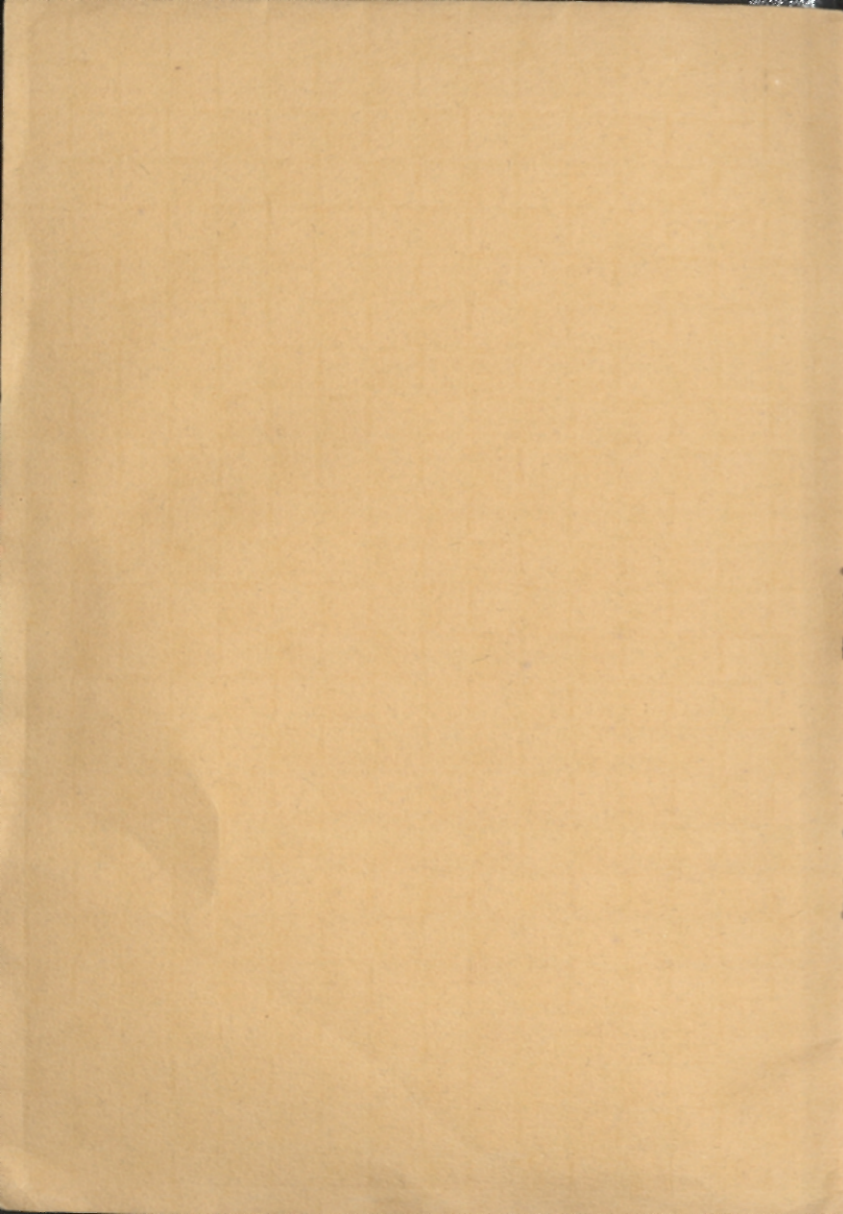
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Anne.

*"Her battles did great Marlboro' fight,
And foreign armies put to flight.
So Anne maintain'd Great Britain's right,
Far o'er the seas, with like success,
Did all her naval foes repress,
And made them England's power confess."*

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GOOD QUEEN ANNE



Decorative Fabrics of Distinction

STROHEIM & ROMANN

730 FIFTH AVENUE at 57th STREET
NEW YORK

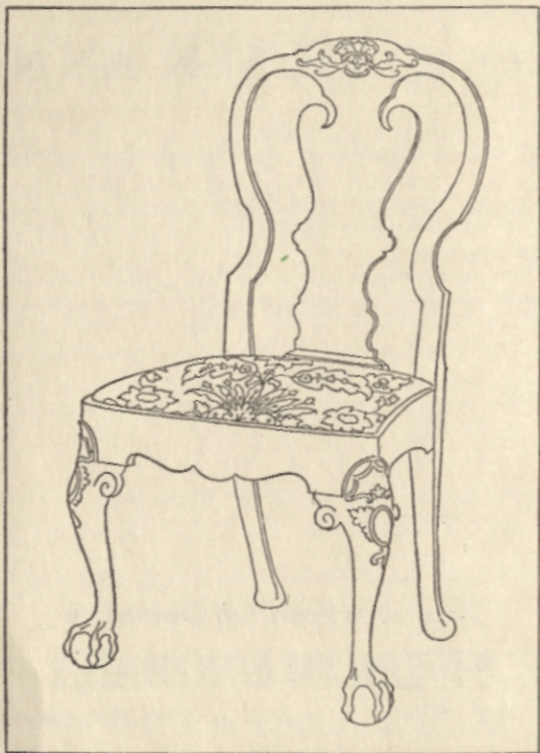
CHICAGO
Heyworth Bldg.

BOSTON
Berkeley Bldg.

PHILADELPHIA
Finance Bldg.

LOS ANGELES
Chillis Block

SAN FRANCISCO
Jewelers Bldg.



The fiddle shaped back and the cabriole leg distinguish most of the Queen Anne chairs. Damasks and velvets which were used as coverings were commonly baroque in their design. Large leafy scrolls and floral ornament, symmetrically arranged, form the basis of these patterns.



GOOD QUEEN ANNE," the last of the Stuart sovereigns, who ruled England from 1702 to 1714, has always been loved by loyal English subjects, for she had as she said, "an entirely English heart." Her predecessor, William III, who had ruled conjointly with Anne's sister Mary, had been so thoroughly Dutch, and George I, who succeeded her, was so entirely German!

WHILE this "great lady of the abounding ringlets" was notoriously lacking in political astuteness and in the sophisticated graces and elegances which had been a Stuart birthright, she was kindly, affectionate, and religious, and possessed all of the homely domestic virtues.

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LIFE at court during the reign of the exemplary Queen was far from brilliant, for Anne's good qualities shone more in the domestic circle than in the drawing-room. Court functions were few and far between, and persons of fashion, who ordinarily would have spent their time dancing attendance upon their sovereign, were obliged to resort to other means of diversion. Life was monotonous, prosaic, unimaginative.

THE tea-table was the rallying point for the ladies of the day. So many things hinged upon the newly imported "tay"! Smaller and more elegant tables made their appearance; excritoires, cabinets, and "sprigs" or corner-cupboards were designed to display collections of the fragile and exquisite china which was coming in from the orient in increased quantities. How many cast-off garments were traded in that these same corner-cupboards might be more elaborately equipped with the precious porcelain!

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Queen Anne as she appears in a needlework panel of the period.

NEEDLEWORK, too, afforded an ever-present occupation for all those who wished to keep their hands busy. Queen Anne herself knew no peer in this art, and her salon has been described as a veritable sewing bee.

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CREWEL work was still in fashion and curtains and hangings, with huge scrawly designs of East Indian origin, enjoyed



Italian velvets of this character were imported into England during the reign of Queen Anne. Floral ornament of the 17th and early 18th century was more detailed than Renaissance ornament, and larger motifs necessitated more inner drawing to the patterns.

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the popularity that they had maintained since they were first introduced into England.

EVEN more in vogue were gros point and petit point, worked by nimble fingers to cover chairs and sofas, settees and stools. How picturesque their designs were with their compositions of figure subjects dressed in the costumes of the period, with their arrangements of flowers and fruit, birds and foliage, their vases of flowers, or even their geometric patterns!

TAKING their place beside the popular needlework of Queen Anne's day were many beautiful fabrics. Least pretentious of these were the printed linens and cottons whose oriental patterns were similar, whether they were painted in India or printed in England.

DAMASKS, brocades and velvets were also most favored fabrics. The looms of the Huguenot refugee weavers at Spitalfields

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Printed cottons and linens were popular during the Queen Anne Period.

supplied many of these. The motifs found on these silks naturally resembled those which were prevalent in France during the later years of the Louis XIV epoch, for Anne's rule, which was a short one, came well within Louis', which was so interminably long. There were symmetrical floral and scroll-like foliage patterns; there were also less formal

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and conventional designs in which the flower was featured and which were the forerunners of the Louis XV patterns.

IN spite of the fact that French furnishing silks had been banned from England since 1697, the Lyons silks were still used. Other silks continued to be brought in from Italy and from the orient, which had been the original maker and purveyor of fabrics de luxe.

WITH the *Grand Tour* becoming more and more a necessity of every gentleman's education, articles of Italian manufacture were distinctly in vogue. Velvets and damasks of Italian manufacture continued to enjoy the prestige which they had enjoyed in England since Tudor days. The patterns on both damasks and velvets were much the same. Floral patterns were pilaster-formed but they were more broken up by detail during this baroque period, than they were in the

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Renaissance. Motifs became more realistic too, and larger in scale. Damasks were often in a monochrome color scheme, while velvets were woven in two or even more colors.

COUNTLESS yards of these expensive fabrics were sent to England to be hung plain on the walls of the more important rooms, and to be used for other furnishing purposes. The Earl of Manchester writing from Venice to the Queen's great favorite, Sarah, the Duchess of Marlborough, advised her to be correct in the measurements for some fabrics he was buying for her, because as he said, "Besides, there must be chairs, window curtains, and for doors according to the manner of Italy."

MENTION has been made of the new fashions which were introduced into furniture during the Queen Anne period. There were other innovations as well, wing-

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chairs, "love-seats," settees and several other varieties of upholstered furniture. Mirrors and clocks were introduced into general use. All of these new fashions were but a further realization of the domestic ideal which was fast becoming paramount in decorative furnishings.

AS for the changes in construction and contour of the furniture of the period, they were the result of a grafting of Dutch characteristics on existing English types. Structural straight lines were replaced by curves, especially by the cyma or reverse curve. This was prominent in the top-rails and in the vase or fiddle-shaped splats of chair backs. It was employed too in chair legs.

IN the early 18th century, the Queen Anne style was immensely popular in our own country. Furniture styles naturally reflected the influence of the mother country, and this style proved no exception to the rule. It has,

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therefore, for us a double interest, and we frequently find the Queen Anne style fulfilling the requirements and satisfying the artistic demands of our own day.



Undulating one-sided patterns, as well as the more dignified symmetrical designs, were used on the furniture coverings of the Queen Anne period.

HUMBERT & JONES
NEW YORK



